



T H E  
PLEASANT COMPANION:  
CONTAINING  
Variety of new Ayres and Pleasant Tunes  
FOR THE  
F L A G E L E T.

To which is added *Plain* and *Easie* Instructions for Beginners.

By THOMAS GREETING, *Gent.*

The *Sixth* Edition, with several *New Tunes* not Published before.

LONDON, Printed for J. Playford, and are to be Sold at his Shop near the *Temple-church*. 1683.



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## Instructions for Playing on the FLAGELET.

**T**HE Flagelet is an Instrument that may very fitly be term'd *A Pleasant Companion*, for it may be carried in the Pocket, and so without any trouble be a Companion either by Land or by Water. It hath this advantage over other Instruments, that it is always in Tune: And for those whose *Genius* leads them to *Musick*, I know not a more *easie* and *pleasant Instrument*: And though at first it may seem *difficult* to *Beginners*, yet with the Practice of a few hours, observing these following Directions, and a little assistance of a Skilful Master, the knowledge hereof may be attained.

### *Of Holding the Flagelet.*

**T**Here are two ways of *Holding* the *Flagelet* usually taught by the Professors on this Instrument: The first way is to hold it with the *left hand* next the *mouth*, the *thumb* and *three fingers* thereof on the four first Holes, and the *thumb* and *first finger* of the *right hand* on the two last, holding the End of the *Flagelet* between the *second* and *third fingers*. The second way of holding it (which I conceive is the best) is to hold it with the *left hand* next the *mouth* as before, with this difference, the *thumb* and two *first fingers* thereof stopping the three first Holes, and the *thumb* and two *first fingers* of the *right hand* stopping the three last Holes; so that as the *Flagelet* hath four Holes above, and two below,

A

## Instructions for Playing on the FLAGELET.

below, so they are stopt above with the four *first fingers*, and beneath with the two *thumbs*; and for the better staying it to ones *Mouth*, the end of it is to be held between the *third* and *little finger*, placing the *third finger* above, and the *little finger* underneath, as is expressed in the *Figure* before the *Title*.

### Of the manner of Playing on the Flagelet.

**A**LL Tunes or Lessons for the *Flagelet* are prick'd upon six Lines, answering to the six Holes on that Instrument, by certain Characters called *Dots*: These *dots* direct what *Holes* are to be stopt, there being so many, and the same *holes* to be stopt on the *Flagelet* each breath, as there are *dots* placed Perpendicularly on the six Lines; as suppose a *dot* upon the first or uppermost Line, the first hole on the *Flagelet* (agreeing with that first Line) must be stopt; and if there be two *dots* one over another, as on the first and second, or first and third Lines, then the first and second, or first and third *holes* on the *Flagelet* are to be stopt: For instance, in pricking the Tune called *Maiden Fair*, for the two first Sounds or Breaths is made a *dot* upon the first and third Line twice over, and accordingly the first and third *hole* of the *Flagelet* must be stopt, and then blow gently twice. The like is to be understood of the rest; observing, that as many rows of *dots* as there are from top to bottom on the six Lines, so many several *sounds* must there be on the *Flagelet*. Above the six Lines over the *Dots* are placed *Notes* for expressing the Measure



## *Instructions for Playing on the FLAGELET.*

Measure of Time, flow or swift; of which *Notes* and *Time*, I shall give you a certain Rule to know the Proportion in its due place.



Your *Flagelet* being held, as is directed, and your Fingers on the six Holes, your first Stop or Note is 6 Dots, the second 5, the third 4, the fourth 3, the fifth 2, the sixth 2 divided, the seventh 1, the eighth a Cypher [o] which is *all open*. Blow gently, and take your Breath at every Note or Sound. Example of these in their order.

### *Directions for Playing the Eight Notes Up or Ascending.*

- 1 Blow gently, all six holes being stoppt, is 6 Dots.
- 2 Up with the *second finger* of the *right hand*, is 5 Dots.
- 3 Off with the *thumb* of the *right hand*, is 4 Dots.
- 4 Up with the *first finger* of the *right hand*, is 3 Dots.
- 5 Up with the *second finger* of the *left hand*, is 2 Dots.

6 Up

## *Instructions for Playing on the FLAGELET.*

6 Up with the *first finger* on the *left hand*, and down again with the *second finger*, is 2 Dots divided.

7 Up with the *second finger* of the *left hand*, is 1 Dot.

8 Off with the *thumb* of the *left hand* is the Cypher [o] upon the first or uppermost Line, which is all open.

### *To Play the Eight Notes Down or Descending.*

1 Blow gently, all Holes being open, is the Cypher [o] upon the uppermost Line.

2 Stop with the *thumb* of the *left hand*, is 1 Dot.

3 Stop with the *second finger* of the *left hand*, the *thumb* remaining, is 2 Dots divided.

4 Stop with the *first finger* of the *left hand*, taking up the *middle finger*, is 2 Dots.

5 Stop with the *second finger* of the *left hand* again, the rest remaining, is 3 Dots.

6 Stop with the *first finger* of the *right hand*, the rest remaining, is 4 Dots.

7 Stop with the *thumb* of the *right hand*, is 5 Dots.

8 Stop with the *second finger* of the *right hand*, and now all is stopt, which is 6 Dots.

Practice to play these Eight Notes ascending and descending, till you are perfect in them, always observing this Rule, that in Notes ascending gradually, you must increase your Breath by degrees; and contrary in Notes descending, and in Notes that Rise or Fall by Skips, you must suddenly increase or diminish your Breath, as the Notes require: The taking

## Instructions for Playing on the FLAG ELET.

taking off a Finger raiseth, and the stopping down the contrary. Always remember to stop the Holes close, and to hit every Note distinctly with the tip of your Tongue.

Next is set down Examples of the *Pinching Notes* and *Graces*; Also a Table of the *Notes Flat and Sharp*, ascending on the *Violin* and *Flagelet*.

### 2<sup>d</sup> Example of the Pinching or higher Notes



### 3<sup>d</sup> Example of Shaks & Beats



a Beat: a Shak: a Slur: a slur & beat.

### A Table of the Notes flat & Sharp Ascending on the Violin and on the Flagelet





## Instructions for Playing on the FLAGELET.

### *Of the Pinching Notes on the Flagelet.*

The Pinching Notes ascend eight Notes higher than the Plain Notes, and are distinguished from them by a *dash* drawn through the first or highest *Dots*, making it a *Cross*, as in the foregoing Example. To play them on the *Flagelet* you must do thus: Bend your *left thumb*, and let it be but half over the first Hole (on which the *Pinch* is always made, by Pinching your Nail hard over half the Hole) then give it a stronger Breath than the former Notes had, and you shall find the Sound of the *Flagelet* to be eight Notes higher. All the other Stops are the same with the former.

### *Of the several Graces on the Flagelet.*

In the former Example of *Graces*, the Mark or Character of a *Beat* and *Shake* is all one, but in Playing them is this difference: When the Mark is on the same Line even with the *Dot*, then you are to lift up that finger and shake, and lay it down again before you play any other, this is called a *Beat*. But when the Mark stands alone upon any other line underneath the *dot*, then with the finger belonging to that Line on which it is set you must shake, taking it off again before you play any other Note; and this is called a *shake*. The third mark is for a *slur* or *slide*, that is, when two Notes are tyed together by a *Crooked dash* underneath, then those two Notes must be express'd with one Breath. There is another much like this, which concludes with a *Beat*, and is play'd thus: Hit the first Note with the tip of your Tongue, and continuing your Breath, take up the second and bring on the first *beating*.

# Instructions for Playing on the FLAG ELET.

## The Names of the Notes.

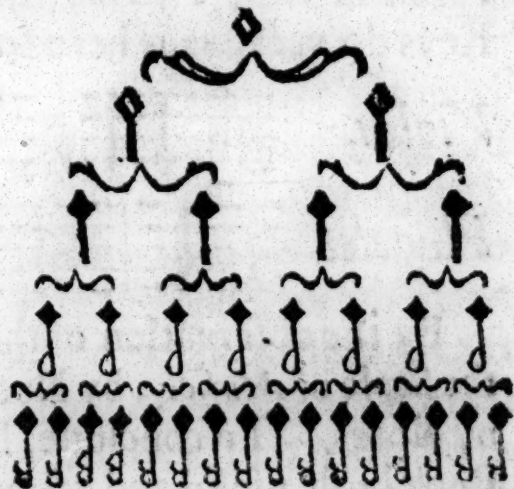
Semibreves. Minims. Crotchets. Quavers. Semiquavers.



## Of the Time, or Proportions of the Notes.

**T**HE Mood for the *Common Time* is thus Marked  $\text{C}$ , is put at the beginning of all Lessons, and is Multiplied by two, as one *Semibreve* is two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, &c.

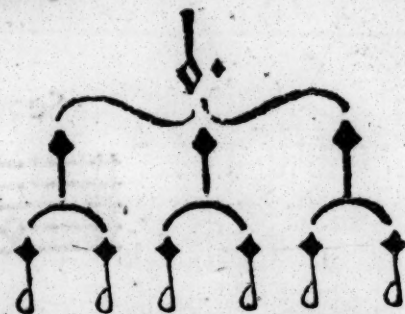
If what is said here concerning the *Common Time* be not sufficient to Instruct a Beginner, I refer him to Mr. Playford's *Introduction to the Skill of Musick*, where he may not only be Instructed in this, and the *Triple Time*, but in all the Grounds of *Musick*, both *Vocal* and *Instrumental*.



The

## Instructions for Playing on the FLAGELET.

The Moød for *Tripla Time* is thus Marked  $\frac{C}{3}$ , and is multiplied by 3, (the Note having a prick added to it) as one *Minim* with a prick is three *Crotchets*, &c.



Lastly, this Example is to be observed, directing what Key or Note any Tune prick'd for the *Violin* is proper for the *Flagelet*; in which observe, that all Lessons belonging on the *Violin* in *A re*, *F fa ut*, *C sol fa*, and *D la sol*, have the same Key on the *Flagelet*; other Keys do vary, as is here to be seen.



By the observation of the former Example of all the Notes Flat and Sharp (according to the Scale of *Musick*, by Notes as well as Dots,) you will soon come to play any Tune prick'd by Notes. To conclude, I have endeavour'd with all Candor and Integrity to render this Book both useful and acceptable to all Lovers of *Musick*, who I hope will receive it with the like.

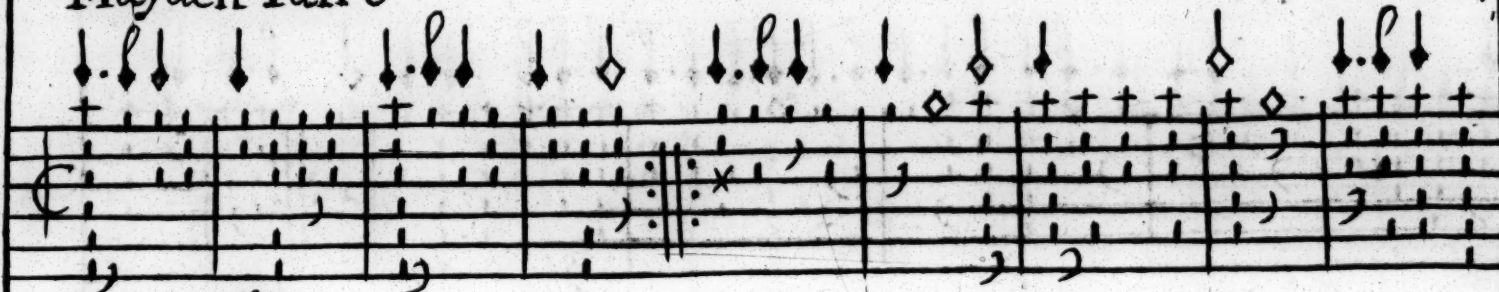
THO. GREETING.



# Lessons for the Flagelett



## Mayden Faire



## Amarillis



A

I.B

Q

## 3



Handwritten musical score for 'The Merry Widow'. The score is written on five staves. The top staff contains a series of notes and rests, with some notes marked with a diamond symbol. The second staff contains a series of notes and rests, with some notes marked with a diamond symbol. The third staff contains a series of notes and rests, with some notes marked with a diamond symbol. The fourth staff contains a series of notes and rests, with some notes marked with a diamond symbol. The fifth staff contains a series of notes and rests, with some notes marked with a diamond symbol. The score is written in a cursive style, with some notes and rests marked with a diamond symbol.



# Lessons for the Flagelett



4



## The Kings Delight



A. 2.



Lessons for the Flagelett

5



The Queens Delight.

6



Parthenia.

I:B

# Lessons for the Flagelett

Handwritten musical notation for the first system of 'Lessons for the Flagelett'. It consists of three staves. The top staff has a series of diamond-shaped notes with stems, some marked with a 'p' (piano). The middle and bottom staves have rhythmic notation with vertical lines and some curved lines. The system ends with a double bar line and a 'w' symbol.

Handwritten musical notation for the second system of 'Lessons for the Flagelett'. It consists of three staves. The top staff has a series of diamond-shaped notes with stems, some marked with a 'p' (piano). The middle and bottom staves have rhythmic notation with vertical lines and some curved lines. The system ends with a double bar line.

## Mackbeth

Handwritten musical notation for the 'Mackbeth' section. It consists of three staves. The top staff has a series of diamond-shaped notes with stems, some marked with a 'p' (piano). The middle and bottom staves have rhythmic notation with vertical lines and some curved lines. The system ends with a double bar line and a 'w' symbol. Below the staves, there are markings: 'IS' on the left, 'A.3' in the center, and 'M.L.' on the right.

# Lessons for the Flagelett

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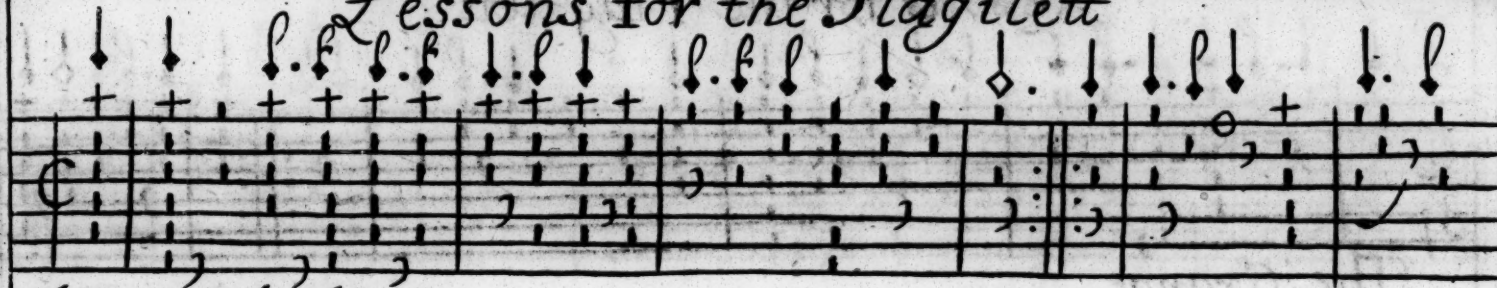
## A Theater Tune





11

# Lessons for the Flagelett



## Bore de Angleter



2



## A Saraband

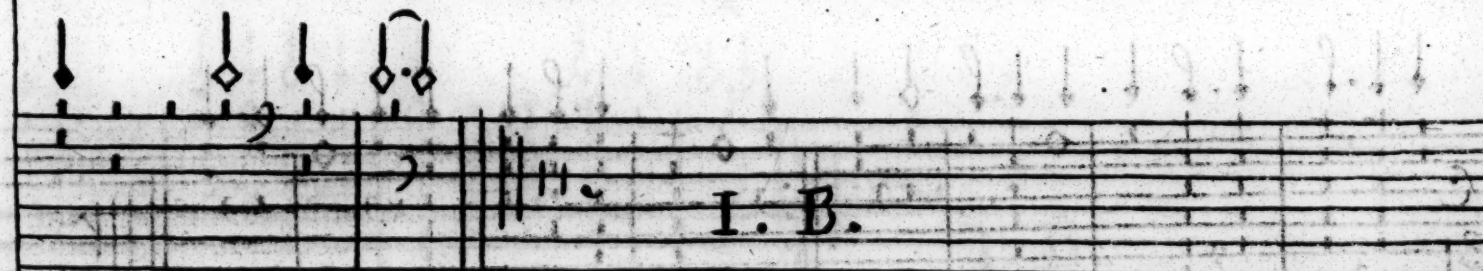
B

# Lessons for the Flagelett

13



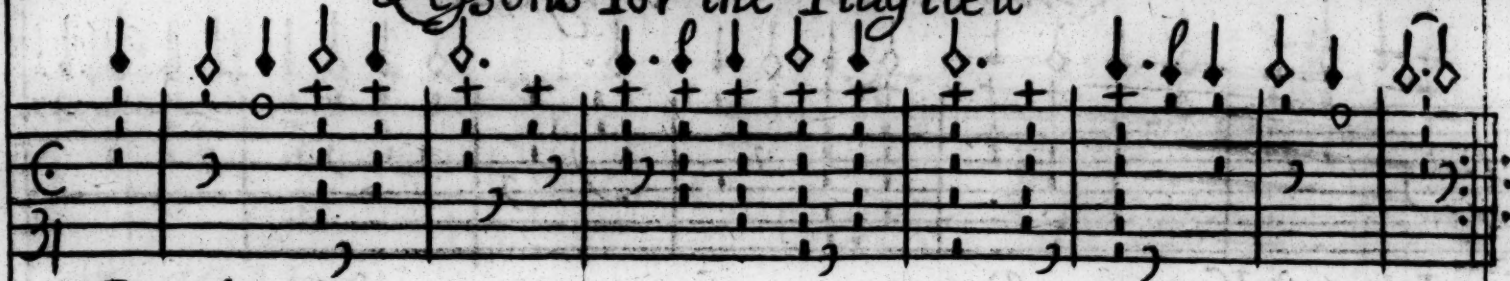
## The Grange



I. B.

# Lessons for the Flagelett

4



## Parthenia



B. 2.



# Lessons for the Flagelett

15



## Love & Honour a Dance



M.L.

# Lessons for the Flageolet

16

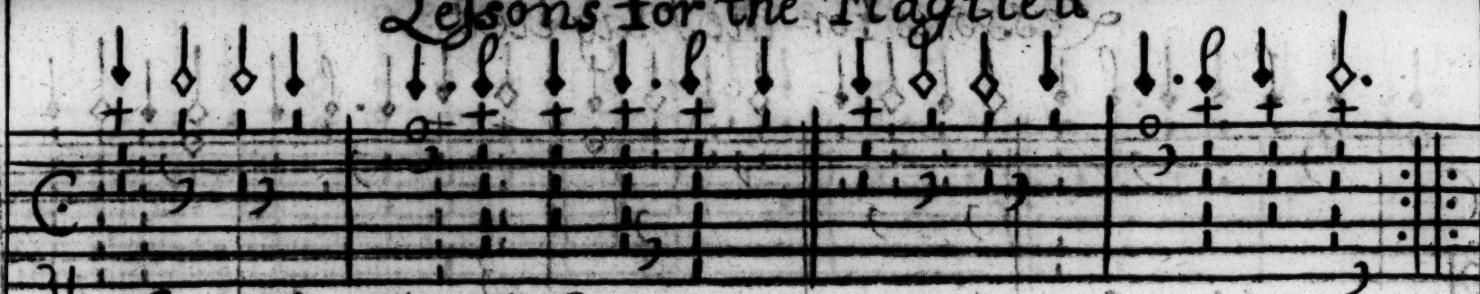
## The Hobby Horse Dance

Handwritten text, possibly a title or subtitle, written in a cursive script above the second piece of music.

B.3.

# Lessons for the Flagelett

17



## 31 Minnais a French Ayre





Lessons for the Flagelet

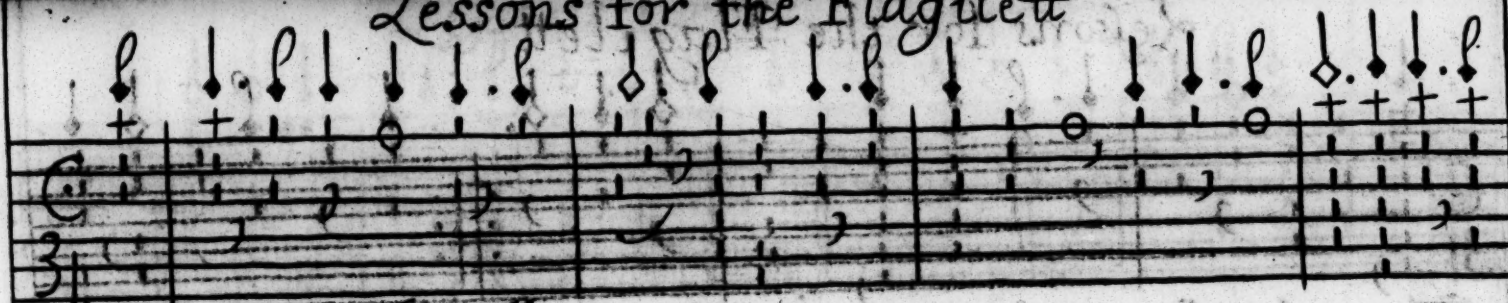
18

A French Ayre

Corant La Royal

Lessons for the Flagelett

19



Corant La Royall

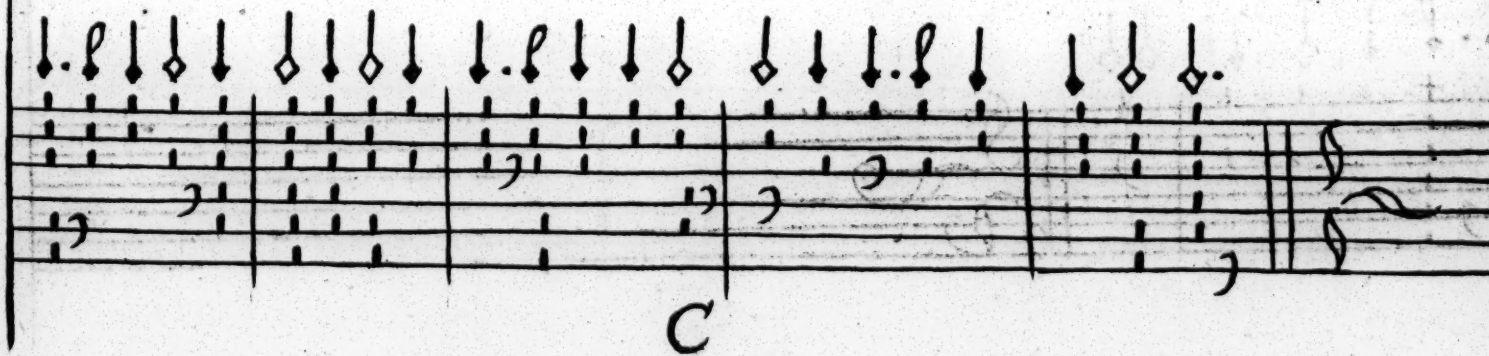


# Lessons for the Flagelett

20



A Tune by Mr John Banister



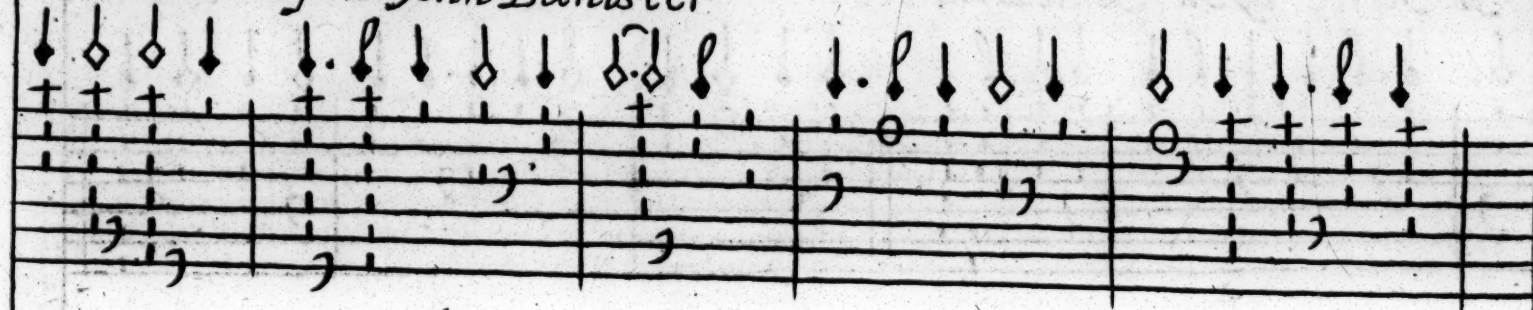


# Lessons for the Flagelett

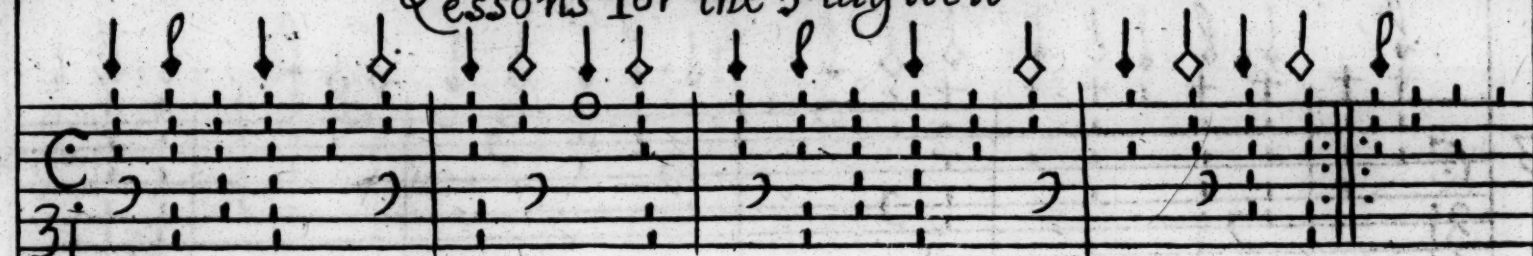
21



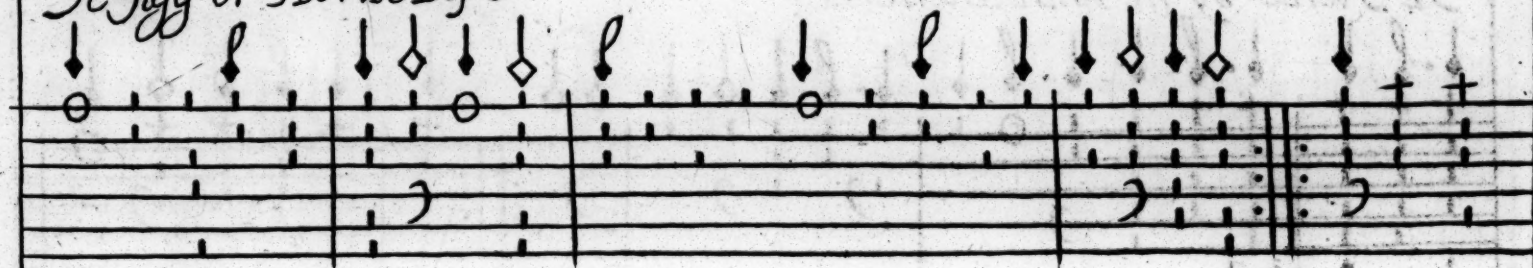
A Tune by m<sup>r</sup> John Banister



## Lessons for the Flagelett



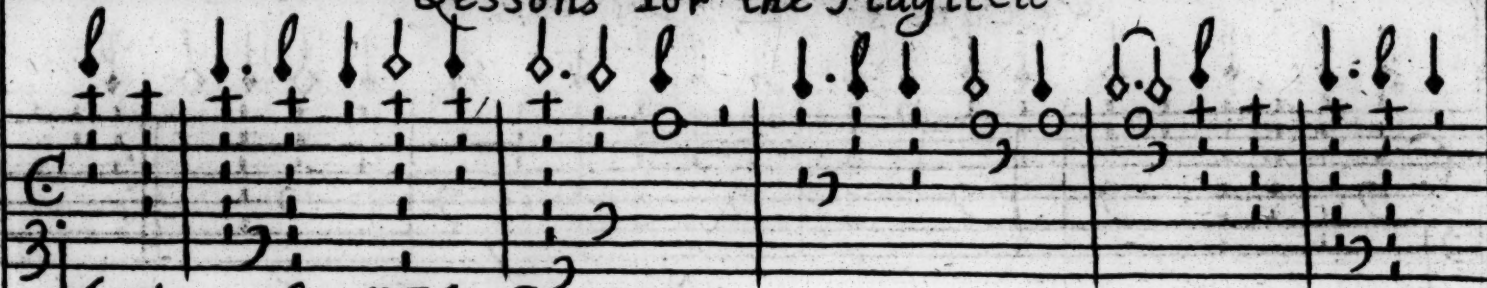
## A Figg or Horne Pipe



C.2.

Lessons for the Flagelett

23



A Tune by m<sup>r</sup> John Banister





# Lessons for the Flagelett

24

Handwritten musical notation for the first system of 'Lessons for the Flagelett'. The system consists of three staves. The top staff features a series of diamond-shaped notes with stems, some marked with a dot. The middle staff begins with a common time signature 'C' and contains various note values, including a measure marked with an 'x'. The bottom staff starts with a treble clef and contains notes and rests. A sharp sign '#' is positioned between the middle and bottom staves.

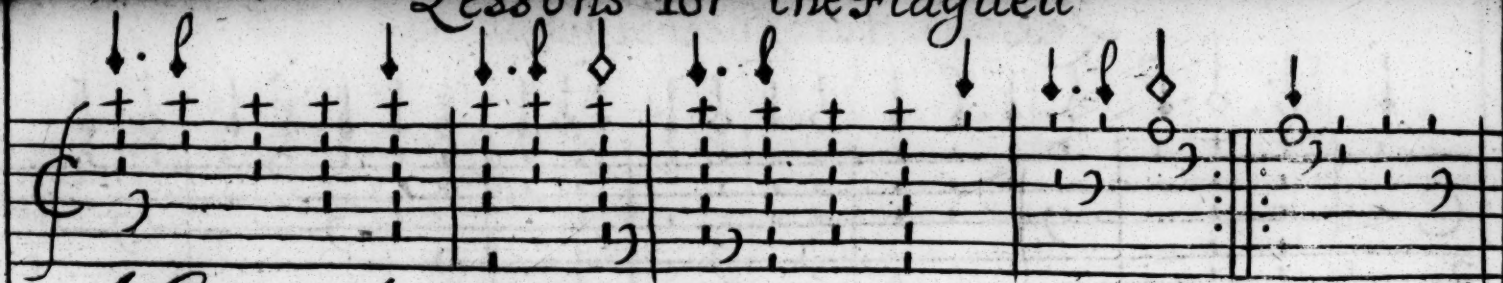
*A Tune by Mr John Banister*

Handwritten musical notation for the second system of 'Lessons for the Flagelett'. The system consists of three staves. The top staff continues the diamond-shaped notes. The middle staff begins with an 'x' and contains notes and rests. The bottom staff contains notes and rests. A double bar line is present in the middle of the system.

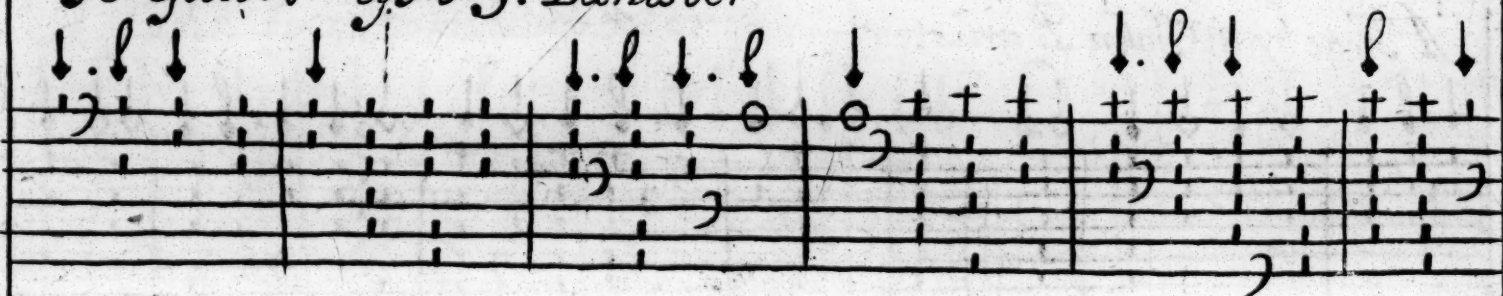
Handwritten musical notation for the third system of 'Lessons for the Flagelett'. The system consists of three staves. The top staff continues the diamond-shaped notes. The middle staff contains notes and rests. The bottom staff contains notes and rests, including a sharp sign '#'. The system concludes with a large, ornate flourish. Below the staves, the text 'C. 3.' is written.

Lessons for the Flagelett

25



A Gavot by Mr G. Banister

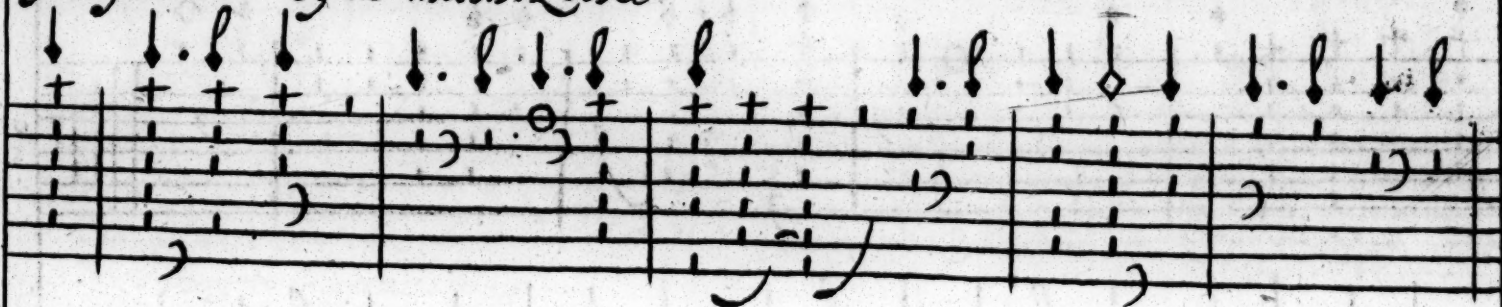


Lessons for the Flagelett

26



A Gavot by m<sup>r</sup> math: Locke





Lessons for the Flagelett

27



A Horne Pipe



28



A Tune by m<sup>r</sup> J. Banister.

# Lessons for the Flaggilett



29



Sr Martin Maralls Figg



By M<sup>r</sup> I. B.

D

# Lessons for the Flagelett

30



## A new Northern Tune



3

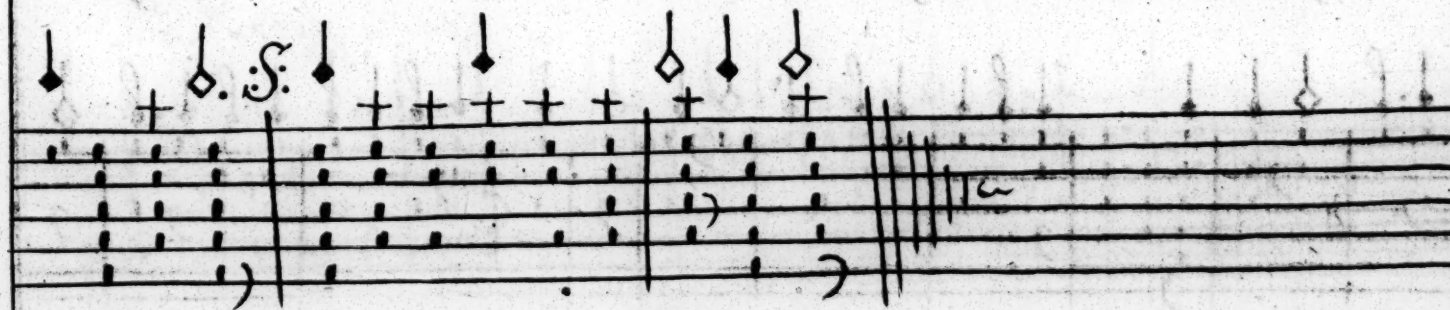


*Lessons for the Flagelett*

31



*A Tune by m<sup>r</sup> John Banister*



D. 2.

Leçons for the Flagelett

32



La Dutcheys



*Lessons for the Flagelett*

Handwritten musical notation for the first piece, "Lessons for the Flagelett". The notation is written on three staves. The top staff contains a series of rhythmic symbols, including vertical lines with flags and diamond shapes. The middle and bottom staves contain musical notes and rests. A large "S:" is written below the middle staff. The number "33" is written to the left of the middle staff.

*The Running Boure*

Handwritten musical notation for the second piece, "The Running Boure". The notation is written on three staves. The top staff contains a series of rhythmic symbols, including vertical lines with flags and diamond shapes. The middle and bottom staves contain musical notes and rests. The notation ends with a double bar line and a tilde symbol (~). Below the staves, the text "D.3." is written.



Lessons for the Flagelett

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La Fontaine Bleue

This is a handwritten musical score for a piece titled "La Fontaine Bleue" on a Flagelett. The score is written on three systems of three staves each. The first system begins with a treble clef and a common time signature (C). The notation is a form of shorthand, using vertical stems, dots, and various symbols (including crosses and diamonds) to represent notes and rests. The second system continues the piece, and the third system concludes with a double bar line and a final flourish. The handwriting is in dark ink on aged, slightly yellowed paper.

*Lessons for the Flagelett*

35



*Princes Royall*



Lessons for the Flagelett

36



The Galliard

37



Courante Mr Babbista



*Lessons for the Flagelett*



38



*La Cokley a French Daunce*



E

*Lessons for the Flagelett*

39



*La Monmouth: by Mr Grabu*



40



*A Gavot by Mr Grabu*

*Lessons for the Flageion*



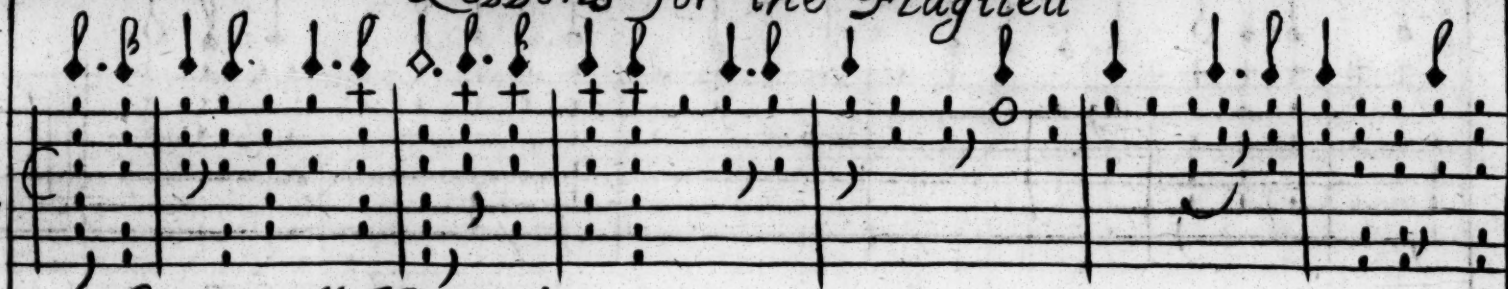
*An Ayre by Mr Garbu*





*Lessons for the Flagelett*

42



*Cardinall Mazarin*

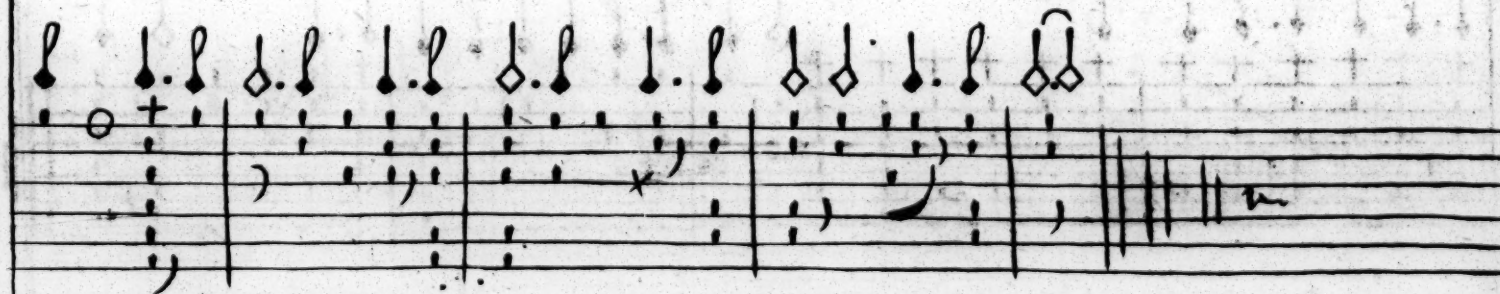


*Lessons for the Flagelett*

43



*The Italian Courant*



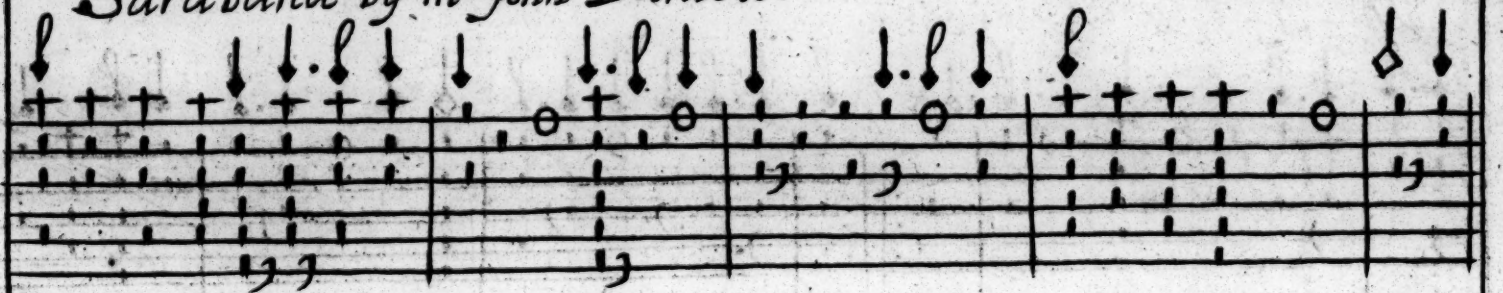
E.3

Lessons for the Flagelett

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Saraband by Mr John Banister





# Lessons for the Flagelett

45



A Tune by Mr Jeffery Banister



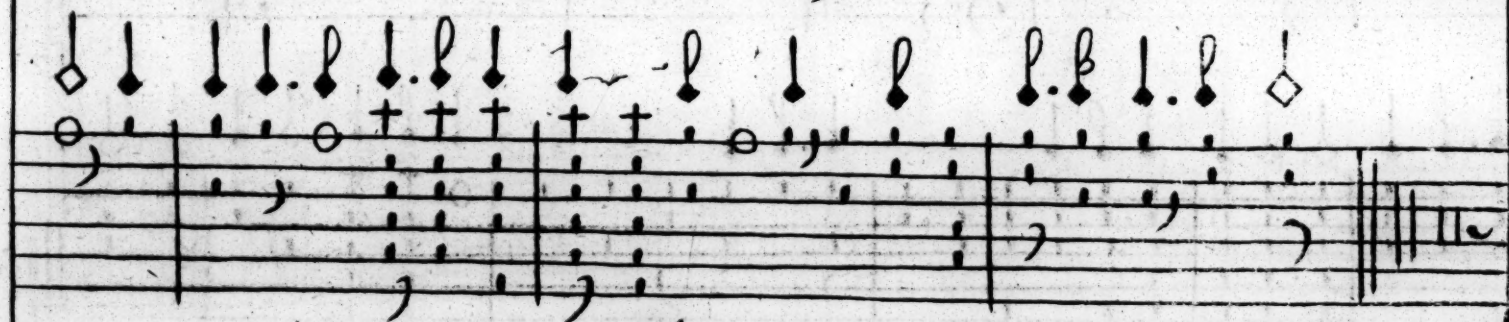
S:

*Lessons for the Flagelett*

46



*mr Will: Aylworths last Tune*



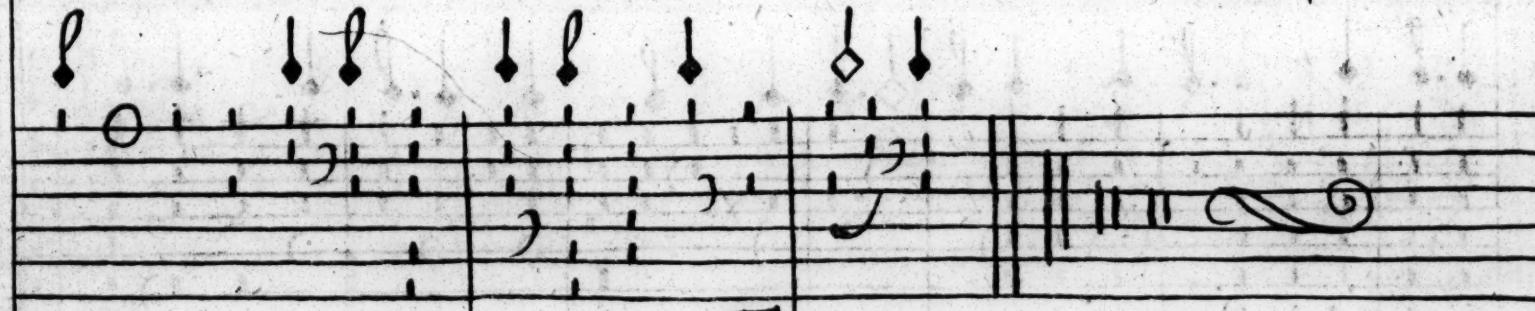
*Finis.*

*Lessons for the Flagelet*

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*A Gavot by m<sup>r</sup> John Banister*



F.



Lessons for the Flagelet

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The first system of musical notation consists of five staves. The top staff features a series of diamond-shaped notes with stems, some containing a dot. The second staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The subsequent three staves (third, fourth, and fifth) are filled with rhythmic notation, including vertical stems, beams, and various note heads (half, quarter, and eighth notes), as well as rests and accidentals.

Braules by m<sup>r</sup> John Banister

The second system of musical notation also consists of five staves. The top staff continues the diamond-shaped notes with stems. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The remaining three staves (third, fourth, and fifth) contain detailed rhythmic notation, including vertical stems, beams, and various note heads, with some measures featuring 'x' marks above the notes.

# Lessons for the Flagelet

The image displays a handwritten musical score for a piece titled "Lessons for the Flagelet". The score is organized into three systems, each consisting of six staves. The notation is a form of shorthand, likely for guitar or a similar stringed instrument, using vertical stems, dots, and various symbols to represent notes and rhythms. The first system includes a double bar line and a "2" marking. The second system also features a double bar line. The third system includes a "3" marking and a "F. 2." marking at the bottom. The handwriting is in dark ink on aged, slightly yellowed paper.

# Lessons for the Flagelet

The image displays a handwritten musical score for a piece titled "Lessons for the Flagelet". The score is organized into three systems, each consisting of four staves. The notation is a form of shorthand, likely for a lute or similar stringed instrument, using vertical stems, dots, and various symbols to represent notes and fingerings. The first system includes a double bar line and repeat signs. The second system is marked with "4th" at the end, indicating a fourth ending. The third system also includes a "4th" marking. The handwriting is in dark ink on aged, slightly yellowed paper.



*Le Bons for the Flagelet*

A handwritten musical score on aged paper, titled "Le Bons for the Flagelet". The score is written on three systems of five-line staves. The notation is a form of lute tablature, using letters (primarily 'l' and 't') and symbols (circles, crosses, and vertical strokes) placed on or between the lines of the staves to indicate fret positions. The first system consists of four measures. The second system also consists of four measures. The third system begins with a measure, followed by a double bar line, then three vertical bar lines, and finally a decorative flourish. The handwriting is in dark ink, and the paper shows signs of age and wear.

Lessons for the Flagelet

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The first system of handwritten musical notation for 'Lessons for the Flagelet' consists of three staves. The top staff features a series of diamond-shaped notes, some with stems and others without, interspersed with plus signs. The middle staff contains a large 'C' time signature and a series of vertical strokes. The bottom staff has a '3' time signature and a series of curved lines. The system is divided into measures by vertical bar lines.

Saraband by mr John Banister

The second system of handwritten musical notation for 'Saraband by mr John Banister' consists of three staves. The top staff features a series of diamond-shaped notes, some with stems and others without, interspersed with plus signs. The middle staff contains a large 'C' time signature and a series of vertical strokes. The bottom staff has a '3' time signature and a series of curved lines. The system is divided into measures by vertical bar lines.

The third system of handwritten musical notation for 'Saraband by mr John Banister' consists of three staves. The top staff features a series of diamond-shaped notes, some with stems and others without, interspersed with plus signs. The middle staff contains a large 'C' time signature and a series of vertical strokes. The bottom staff has a '3' time signature and a series of curved lines. The system is divided into measures by vertical bar lines and ends with a double bar line and a decorative flourish.

# Lessons for the Flagelet

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## A New Theater Tune

M<sup>r</sup>. John Banister



Lessons for the Flagelet

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Handwritten musical notation for the first system. It features a treble clef, a common time signature (C), and a 3/4 time signature. The notation includes various note values, rests, and a repeat sign.

Epsom Wells

Handwritten musical notation for the second system. It features a treble clef and a common time signature. The notation includes various note values, rests, and a repeat sign.

Handwritten musical notation for the third system. It features a treble clef and a common time signature. The notation includes various note values, rests, and a repeat sign.

Mr John  
Banister

*Lessons for the Flagelet*

52

Handwritten musical notation for 'Lessons for the Flagelet'. The piece is written on three staves. The top staff features a series of rhythmic patterns represented by vertical stems with flags, some grouped with dots. The middle and bottom staves contain more complex notation, including various note values, rests, and bar lines. The notation is dense and characteristic of early manuscript notation.

*Theater Tune by Mr Clayton*

Handwritten musical notation for 'Theater Tune by Mr Clayton'. This section is written on three staves. The top staff continues with the rhythmic stem-and-flag notation. The middle and bottom staves show more developed musical structures with notes, rests, and bar lines. The notation is consistent with the first section.

Handwritten musical notation for the final section of the page. It consists of three staves. The top staff uses the stem-and-flag notation. The middle and bottom staves include notes, rests, and bar lines. A large, stylized 'G' is written below the bottom staff, possibly indicating a key signature or a specific note. The notation concludes with a double bar line and some decorative flourishes.

*Lessons for the Flagelet*

53

Handwritten musical notation for the first system of 'Lessons for the Flagelet'. It consists of three staves. The top staff features a series of diamond-shaped notes with stems, some marked with a cross (x) and others with a plus sign (+). The middle staff contains rhythmic notation, including a 'C' time signature, a '3' indicating a triplet, and various note values. The bottom staff also contains rhythmic notation. The system concludes with a double bar line.

*A Tune by m<sup>r</sup> Clayton*

Handwritten musical notation for the second system of 'A Tune by m<sup>r</sup> Clayton'. It consists of three staves. The top staff features diamond-shaped notes with stems, some marked with a cross (x) and others with a plus sign (+). The middle and bottom staves contain rhythmic notation, including note values and rests. The system concludes with a double bar line.

Handwritten musical notation for the third system of 'A Tune by m<sup>r</sup> Clayton'. It consists of three staves. The top staff features diamond-shaped notes with stems, some marked with a cross (x) and others with a plus sign (+). The middle and bottom staves contain rhythmic notation, including note values and rests. The system concludes with a double bar line and a decorative flourish.



54

## Lessons for the Flageolet

A Theater Tune by Mr. Clayton

G. 2.

*Leçons for the Flagile*

55

Handwritten musical notation for the first system, measures 55-58. The notation is written on four staves. The top staff features a series of diamond-shaped notes with stems, some marked with a dot. The second staff contains rhythmic notation with vertical lines and curved marks. The third and fourth staves also contain rhythmic notation. The system concludes with a double bar line and repeat dots.

*Ménvet by Mr Robert Smith*

Handwritten musical notation for the second system, measures 59-62. The notation is written on four staves. The top staff features a series of diamond-shaped notes with stems, some marked with a dot. The second staff contains rhythmic notation with vertical lines and curved marks. The third and fourth staves also contain rhythmic notation. The system concludes with a double bar line and repeat dots.

Handwritten musical notation for the third system, measures 63-66. The notation is written on four staves. The top staff features a series of diamond-shaped notes with stems, some marked with a dot. The second staff contains rhythmic notation with vertical lines and curved marks. The third and fourth staves also contain rhythmic notation. The system concludes with a double bar line and repeat dots.

Lessons for the Flagelet

56

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with a 'b' and a 'f'.

A new Tune by Mr Pelham Humphrys

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with a 'b' and a 'f'.

G.3.



Lessons for the Flagelet

57

The Earle of Sandwich Farnwell

Mr Robert Smith

## 8

S.<sup>r</sup> Fretch, Hollis Farnesll



59

Lessons for the Flageolet



A Mock Tune to Aminda



FINIS

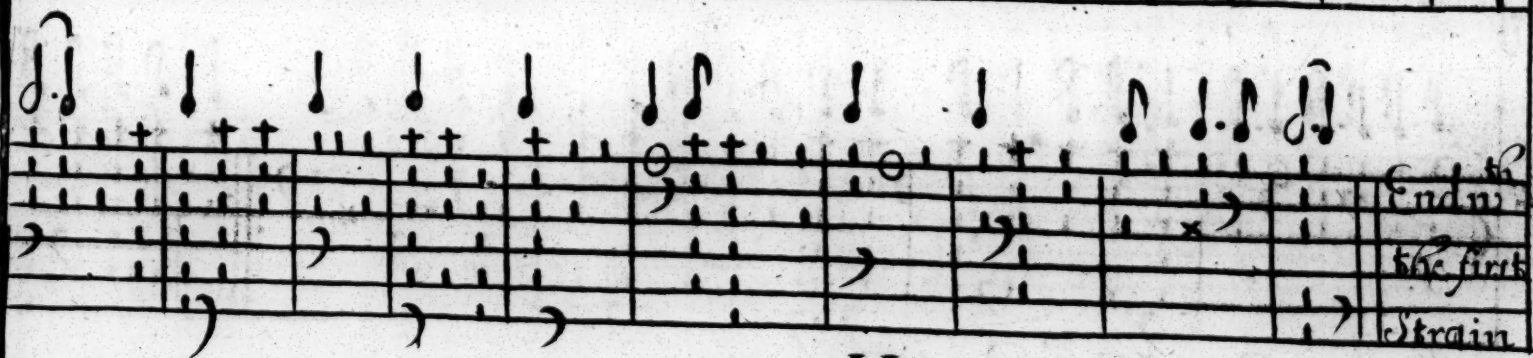


Lessons for the Flagelett

60



Monsir Grabues Tune called the Rondo



End in  
the first  
strain

H

Lessons for the Flagelett

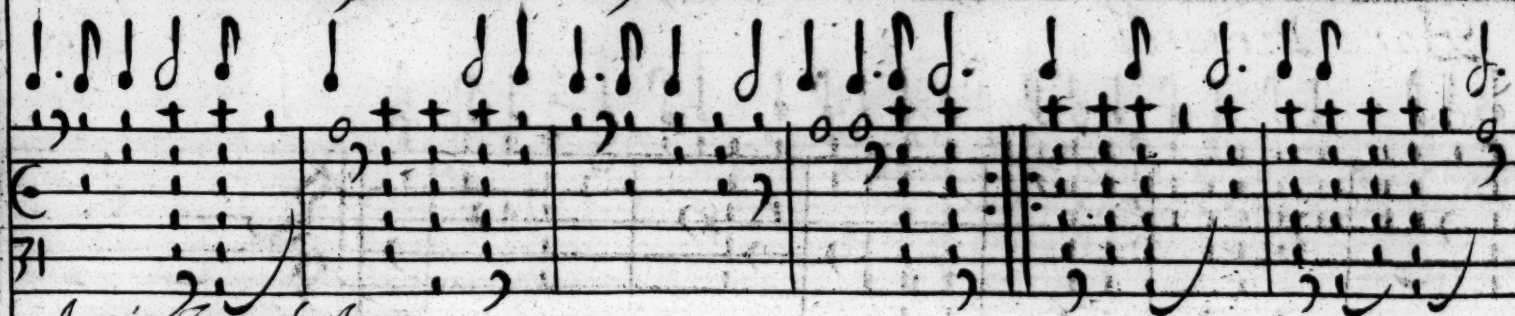


A new Ayre to a Song by m<sup>r</sup> John Banister



An Ayre By m<sup>r</sup> John Banister

*Lessons for the Flagelett*



*A new French Ayre*





*Lessons for the Flagelett*

64



*Bore Versaille*



65



*Menuet Royall*

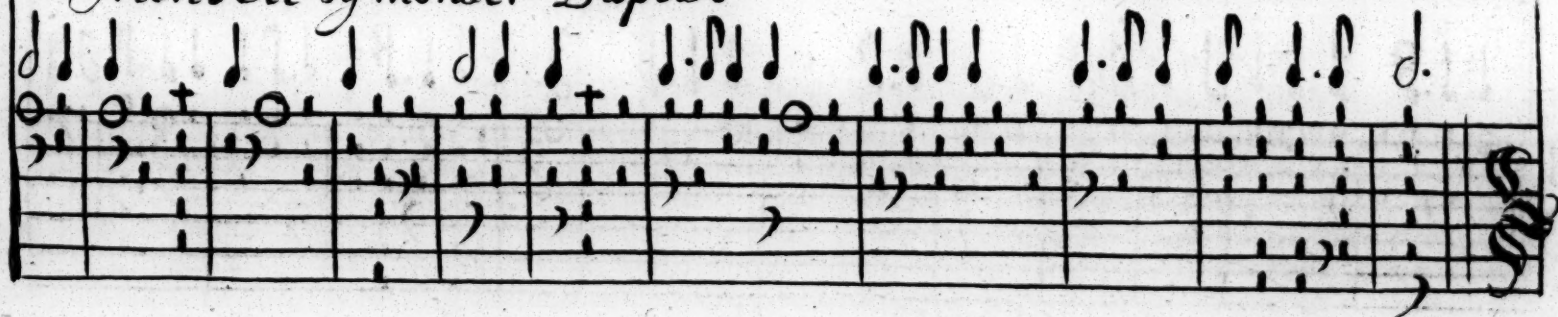
Lessons for the Flagelett



66



Menvett Symonser Baptist



*Lessons for the Flagelet*

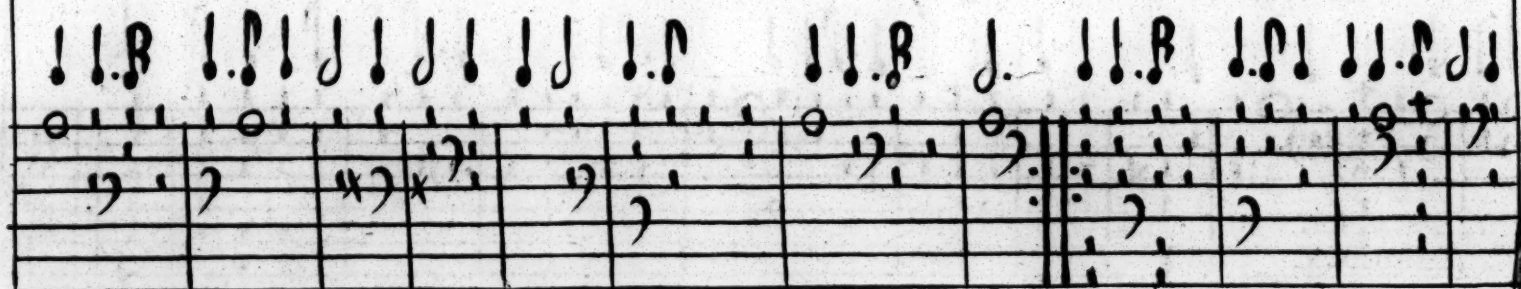
67



*The new Bore*



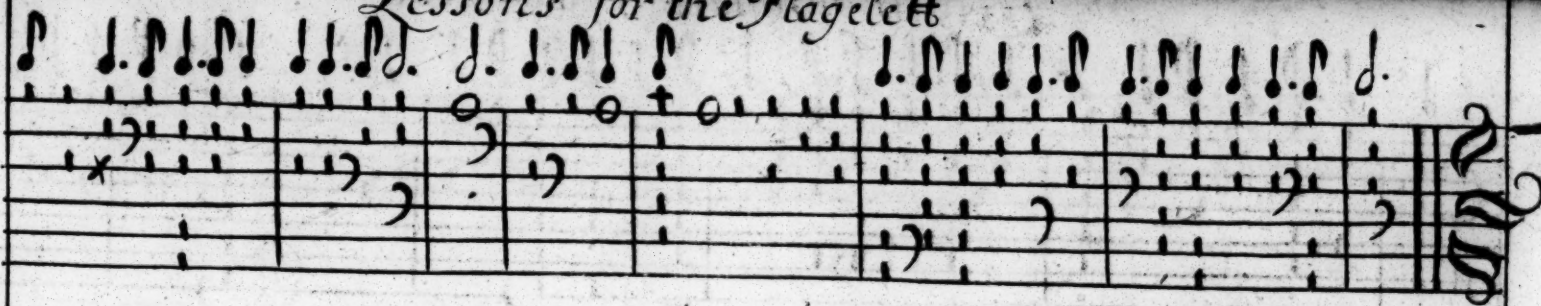
68



*A new Theater Tune By M<sup>r</sup> Deasable*



*Lessons for the Flagelett*



69



*A new Tune to a Northen Song*

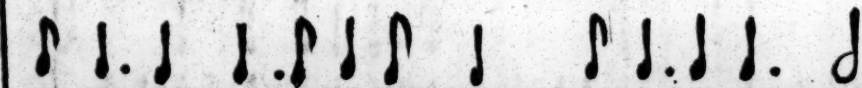


*Lessons for the Flagelett*

70



*The Duke of Monmouth's Jigg*



*Finnis*

*New Lessons for the Flagelet*

1683

71

The musical score is written on three systems of staves. Each system consists of a vocal line (top staff) and a lute tablature line (bottom staff). The notation is in a historical style, featuring various note values and rests. The first system has a key signature of one sharp (F#). The second system has a key signature of two sharps (F# and C#). The third system has a key signature of one sharp (F#). The score ends with a large, ornate flourish.

I .

*Could Man his wish obtain.*



*New Lessons for the Flagelet.*

72



*Christ Church Bells.*

*Handwritten text at the bottom left, possibly a library or collection stamp.*

*New Lessons for the Flagelet.*

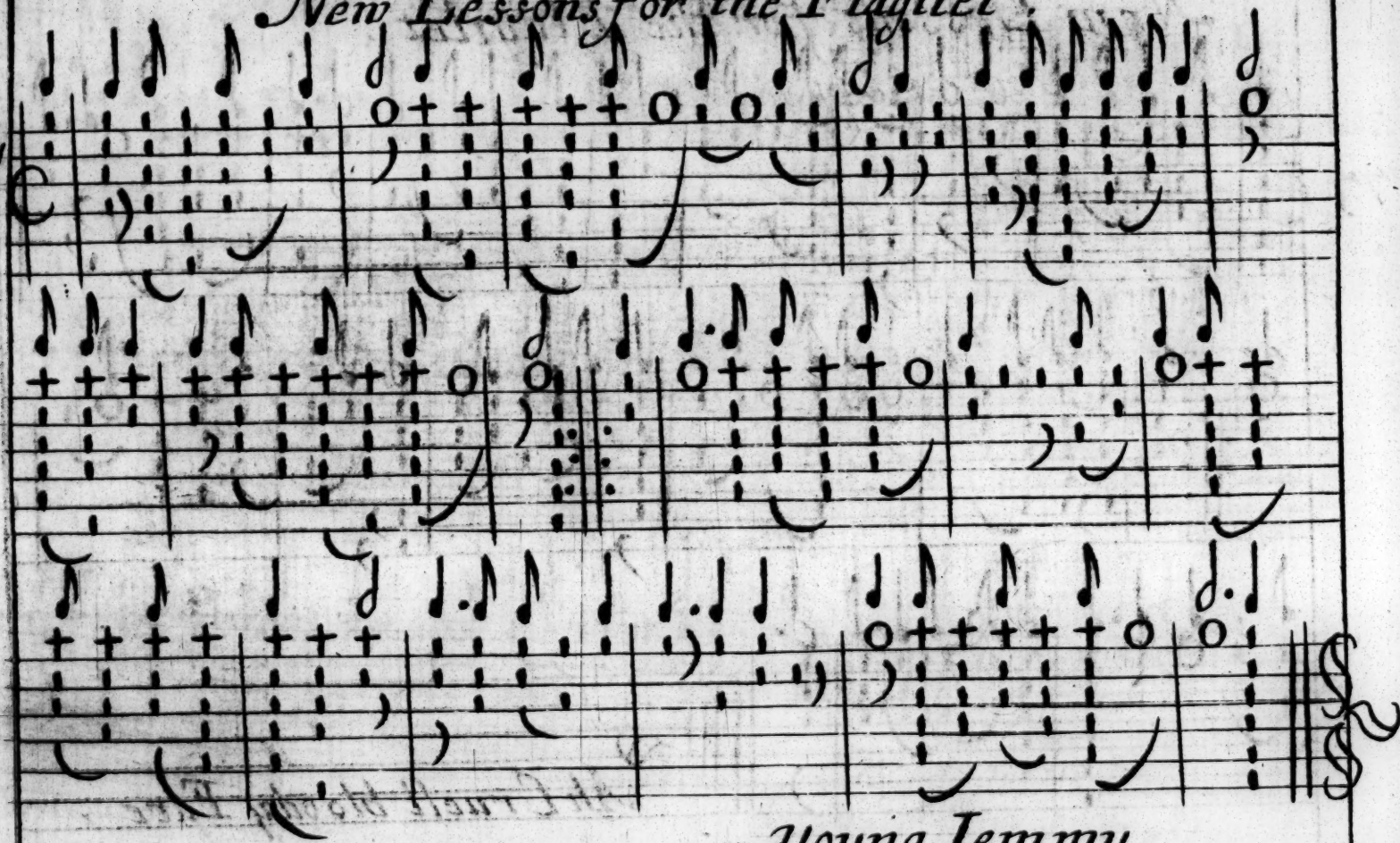
73

*Ah Cruell bloody Fate.*

I. 2.

*New Lessons for the Flagelet*

74



*Young Tommy.*



*New Lessons for the Flagelet.*

75



*London's Loyallty.*

# New Lessons for the Flagelet.

76



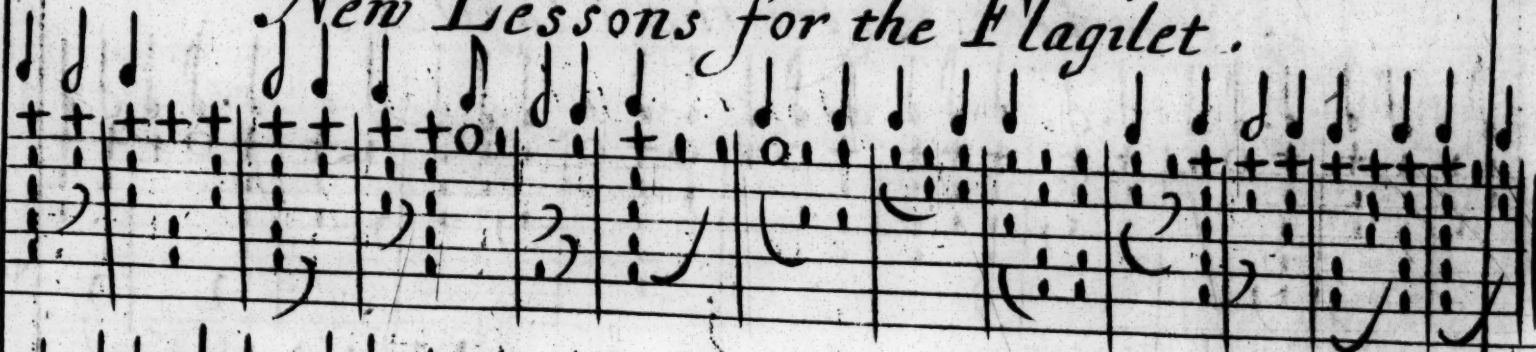
*Come Boyes fill  
us a Bumper*

77

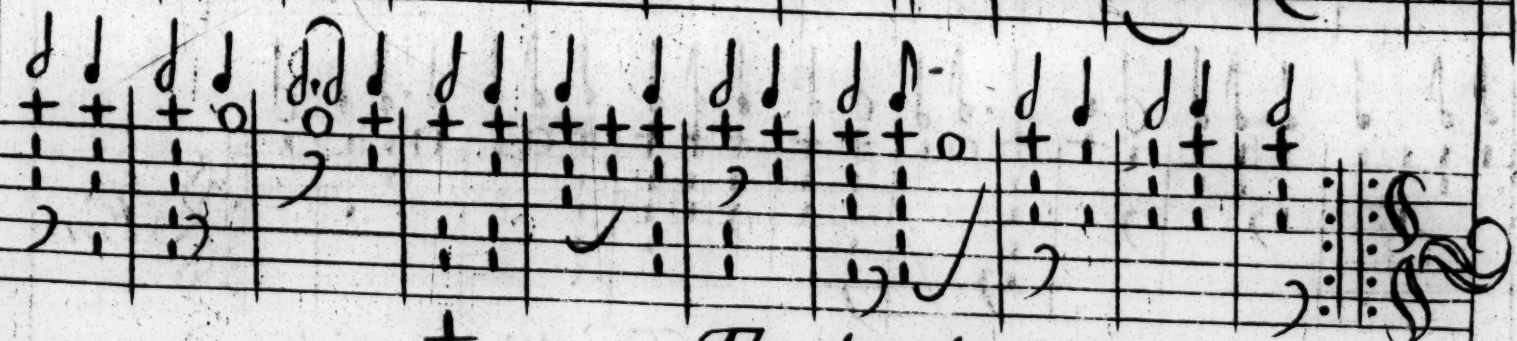


*Sarvney and Jockey.*

# *New Lessons for the Flagelet.*



78



*The hey boys up goe wec*



*New Lessons for the Flagelet.*

79

Handwritten musical score for Flagelet, page 79. The score consists of three systems of music, each with a single melodic line and a multi-measure rest line below it. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The first system has 12 measures, the second has 12 measures, and the third has 12 measures. The third system ends with a double bar line and a large, ornate 'F' followed by the word 'Finis' in a cursive script.

*The Waits of London.*

## MUSICK BOOKS lately Printed and Sold by JOHN PLAYFORD.

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1. mayden Faire
2. Amarillis - I.B.
3. Nightingale.
4. The Kings Delight.
5. The Queens Delight. I.B.
6. Parthenia
7. Mackbeth. M.L.
8. Love in a Tubb: a Dance <sup>M.L.</sup>
9. Sweet Betty. W.A.
10. A Theater Tune. I.B.
11. Bore de Angleter.
12. A Saraband.
13. The Grange I.B.
14. Parthenia
15. Love & Honour a Dance
16. The Hobby Horse Dance <sup>M.L.</sup>
17. Min wais. a French Ayre.
18. A French Ayre.
19. Corant La Royall.
20. A Tuns by Mr. John Banister.
21. " " "
22. A Jigg or Horne Pipe.
23. A Tune by Mr. John Banister.
24. " " "
25. A Gavot by " "
26. A Gavot by Mr. Math: Locke
27. A Horne Pipe
28. A Tune by Mr. J Banister.
29. St. Martin Maralls / egg. <sup>I.B.</sup>
30. A New Northern Tune.

31. A Tune by Mr John Banister.
32. La Dutchess.
33. The Running Bourre.
34. La Fontaine Bleue.
35. Princess Proyall.
36. The Galliard.
37. Courante Mr. Babilista.
38. La Cokley a French Daunce.
39. La Monmouth: by Mr Grabu.
40. A Gavot by Mr. Grabu.
41. An Ayre by Mr. Grabu.
42. Cardinall Mazarin.
43. The Italian Courant.
44. Saraband by Mr. John Banister.
45. A Tune by Mr. Jeffery Banister.
46. Mr Will Ay (worths last Tuns. (Finis). [1672ed.]
47. A Gavot by Mr John Banister
48. Braules by Mr John Banister
49. Saraband by Mr " "
50. A New Theater Tune. Mr. John Banister.
51. Epsom Wells. Mr John Banister
52. Theater Tune by Mr Clayton.
53. A Tune by Mr. Clayton
54. A Theater Tune by Mr Clayton.
55. Mennet by Mr Robert Smith
56. A New Tune by Mr Pelham Humphrys
57. The Earl of Sandwich Farwell <sup>Mr Robert Smith</sup>
58. St. Fretch Hollis Farwell.

59. A Mock Tune to Aminda. (Finis).
60. Monsieur Grabrics Tune called the Rounde
61. A New Ayre to a Song by Mr John Banister.
62. An Ayre by Mr. John Banister.
63. A New French Ayre.
64. Bore Versaile.
65. Mennett Royall.
66. Mennett by Monser Baptist.
67. The new Bore.
68. A new Theater Tune by Mr Peasable
69. A new Tune to a Northern Song.
70. The Duke of Monmouth's jig. <sup>1680 ed.</sup> (Finis).
71. Could Man his wish obtain.
72. Christ Church Bells.
73. Ah Canell bloody Fate.
74. Young Jemmy.
75. London's Loyalty.
76. Come boys fill us a Bumper.
77. Sawney & Jockey
78. The hey boys up goe wee.
79. The waits of London. (Finis).

Composers: Aylworth (Wm.), Babilista or Baptist, Bannister (Jeffery), Bannister (John), Clayton (? Tho), Grabu or Grabric, Humphrys (Pelham), Locke (Matth.), Peasable, Smith (Robert).

Editions  
 I - 1666  
 II - 1672 ULC  
 III - 1676  
 IV - 1680 ULC  
 V - 1682 BM  
 VI - 1683. HJ.

The 1682 (~~III~~) ed. is in the British Museum Library -  
 apparently identical, but with fresh title page - Also cut down  
 on top edges. A much more soiled copy than this.

30 apr 95.

The Pleasant Companion: | or new | Lessons & Instructions | for the |  
 Flagelet. |

(Title of 1682 copy) (The 1680 ed. <sup>ULC</sup> has the same title)  
 Hazlitt gives 1675 + 1680 eds - Brown's dict. cites 1666 + 1680 eds.  
 Walker's edition cites 1675 - Drake cites 1661 (infra) - Henckins (1737) cites 1675 ed.

Greeting taught Mrs Pepys - See Mar 1, 1666-7. in diary. "Being returned  
 home, I find Greeting, the flagelet-master, come, and teaching my wife;  
 and I do think my wife will take pleasure in it, and it will be easy  
 for her, and pleasant." (also 1666-7, Feb 28) see also 1667-8, Jan 6. 1669-70.

1672 ed. (in Camb. Univ. lib. Syn. 8.67.7): "The Pleasant Companion: | or, New Lessons and Instructions | for |  
 the Flagelet. | By Thomas Greeting, Professor of Musick. | dwelling in Harts-Horn lane in the Strand near  
 the Cross. | London, Printed for John Playford, and are to be Sold at his Shop | near the Temple Church. 1672.  
 It is ded. to Mr John Lee.

Select Ayres & Dialogues, Playford, 1669: advert of "Bookes which are now fitted for the press".... "A booke  
 the flagelet, containing many new & pleasant tunes & instructions for learners."

Bibliography cites a 1661 ed. "The Pleasant Companion; or new lessons or instructions for the Flagelet,  
 the help of a teacher."

1680 ed. is in Sacred Harmon. Library (cat. No 2155). It is cited by Stainer & Barnett, art. Flabature, & in  
 Chappell's Pap. Mus. p. 267.